

# DON'T TELL ME YOU LOVE ME

ドント・テル・ミー・ユー・ラヴ・ミー (炎の彼方)

Words & Music by Jack Blades

衝撃の1stアルバム『DAWN PATROL』の1曲目、印象的なギター・アルペジオから曲はスタート。これはクリアなサウンドにコーラス系のエフェクターをかけて弾いているモノだ。スライドのテクニックを上手く使い、リズムの乱れがないようにプレイしよう。イントロ1の5小節目から他の楽器もスタート。ここはユニゾンのリズムで、リズムのキメを弾いており、しっかりと合わせるようにしよう。[A]のバックিংではシンセも使われているが、これはストリングス系で、少しアタックの強いサウンドにしてある。ベースはシンプルな8ビートのリフを弾いている。少しアップ・テンポ気味の曲なので、リズムがモたないように、安定したリズムでプレイしよう。[D]からはギター・ソロだ。3小節目は

ピッキング・ハーモニクステクニックを使っている。ここは1音半のチョーキングであり、音程には気をつけてしっかりチョーク・アップをしてほしい。[D]の5～6小節目はトリル・フレーズ。ここはプリングとハンマリングを素早く繰り返す。[E]のギター・ソロはピッキング、フィンガリング共に、かなり高度なテクニックが要求されるスピード感のあるフレーズだ。初めはゆっくりとしたテンポでしっかり弾けるように練習しよう。[I]のエンディングでもギター・ソロが登場。ここでは2本のギターのハーモニクスになっており、リズムをしっかりと合わせて弾くようにしたい。

Intro ① F#m

Vocal

Other <Synth>

Guitar I

Guitar II

Bass

Drums

**Intro ②**  
F#m

Vocal: F#m

Other: F#m

Guitar I: F#m

Guitar II: F#m

Bass: F#m

Drums: F#m

1. F#m

2. F#m

Vocal: F#m

Other: F#m

Guitar I: F#m

Guitar II: F#m

Bass: F#m

Drums: F#m

**A** A

Vocal

It ain't the way you move  
I love the way you use

It ain't the way that you move \_  
I love the way that you use \_

Other

Guitar I

Guitar II

Bass

Drums

**F#**

Vocal

me me Oh no  
me Oh yeah

Other

Guitar I

Guitar II

Bass

Drums

**Vocal** A

It ain't the way you shake  
I love the way you shoot

It ain't the way that you shake...  
I love the way that you

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** F#

shoot me to kill me Oh no I've lived  
Oh yeah It's tak - en

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** B D E D C#m Bm

twenty - five ye - ars I'm a kid on the run I got a pis - tol for ac - tion  
miles of lines To learn a right from a wrong I'll keep you hang - ing on

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** D E F#m D E

Don't tell me you love me Don't tell me you love me

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

C# D A Bm

Don't tell me I don't want to know

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

G F#m D E

Don't tell me you love me Don't tell me you love me

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal: Don't tell me I don't want to know

Other: [Chord progression: C#, D, A, Bm, G]

Guitar I: [Rhythm guitar part]

Guitar II: [Lead guitar part]

Bass: [Bass line]

Drums: [Drum pattern]

Verse

Vocal: [Vocal line]

Other: [Chord progression: F#m]

Guitar I: [Lead guitar part]

Guitar II: [Rhythm guitar part]

Bass: [Bass line]

Drums: [Drum pattern]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for a vocal part and a guitar ensemble. The key signature is E major (three sharps: F#, C#, G#), and the time signature is 4/4. The score is divided into two systems, each containing four staves.

- Vocal:** The vocal line is written on a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The melody starts in the fourth measure with a half note E5, followed by a quarter note D#5, and then a whole note C#5 in the fifth measure.
- Other:** This staff contains a guitar solo. It begins with a whole note chord of E5 and G#5 in the first measure, followed by a half note chord of E5 and G#5 in the second measure, and then a whole note chord of E5 and G#5 in the third measure. The melody starts in the fourth measure with a half note E5, followed by a quarter note D#5, and then a whole note C#5 in the fifth measure.
- Guitar I:** This staff contains a guitar solo. It begins with a whole note chord of E5 and G#5 in the first measure, followed by a half note chord of E5 and G#5 in the second measure, and then a whole note chord of E5 and G#5 in the third measure. The melody starts in the fourth measure with a half note E5, followed by a quarter note D#5, and then a whole note C#5 in the fifth measure.
- Guitar II:** This staff contains a guitar solo. It begins with a whole note chord of E5 and G#5 in the first measure, followed by a half note chord of E5 and G#5 in the second measure, and then a whole note chord of E5 and G#5 in the third measure. The melody starts in the fourth measure with a half note E5, followed by a quarter note D#5, and then a whole note C#5 in the fifth measure.
- Bass:** The bass line is written on a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The melody starts in the fourth measure with a half note E2, followed by a quarter note D#2, and then a whole note C#2 in the fifth measure.
- Drums:** The drum line is written on a single staff. It begins with a whole rest in the first measure, followed by a half rest in the second measure, and then a whole rest in the third measure. The melody starts in the fourth measure with a half note E2, followed by a quarter note D#2, and then a whole note C#2 in the fifth measure.



**Vocal** D A

**Other**

**Guitar I** S H P S 8va → S CD

**Guitar II**

**Bass**

**Drums**

II

**Vocal** Bm G

**Other**

**Guitar I** Arm. → Arm. → (8va) → (Arm.) →

**Guitar II**

**Bass**

**Drums**

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4.

- Vocal:** The vocal line is shown on a single staff with a treble clef. It begins with a whole note chord of E4 and F#4, followed by a whole rest. The second measure contains a whole note chord of D4 and E4, followed by a whole rest. The third measure contains a whole note chord of C#4 and D4, followed by a whole rest. The fourth measure contains a whole note chord of B3 and C#4, followed by a whole rest.
- Other:** The "Other" staff, likely for a second voice or harmony, shows chords in the first two measures: E4-F#4 in the first and D4-E4 in the second. The third and fourth measures contain whole rests.
- Guitar I:** The first guitar part features a melodic line in the treble clef and a bass line in the bass clef. The first two measures are marked with a "8va" (octave up) instruction. The third and fourth measures are marked with a "7" (octave down) instruction. The first two measures are marked with a "7" (octave down) instruction. The third and fourth measures are marked with a "7" (octave down) instruction.
- Guitar II:** The second guitar part features a melodic line in the treble clef and a bass line in the bass clef. The first two measures are marked with a "7" (octave down) instruction. The third and fourth measures are marked with a "7" (octave down) instruction.
- Bass:** The bass line is shown in the bass clef. It begins with a whole note chord of E4 and F#4, followed by a whole rest. The second measure contains a whole note chord of D4 and E4, followed by a whole rest. The third measure contains a whole note chord of C#4 and D4, followed by a whole rest. The fourth measure contains a whole note chord of B3 and C#4, followed by a whole rest.
- Drums:** The drum part is shown in the bass clef. It begins with a whole note chord of E4 and F#4, followed by a whole rest. The second measure contains a whole note chord of D4 and E4, followed by a whole rest. The third measure contains a whole note chord of C#4 and D4, followed by a whole rest. The fourth measure contains a whole note chord of B3 and C#4, followed by a whole rest.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band. The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into two systems, each containing six staves. The staves are labeled as follows: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal part is written in treble clef. The Other part is written in treble clef. The Guitar I part is written in treble clef and includes fret numbers (12, 13, 14) under the notes. The Guitar II part is written in treble clef and includes fret numbers (9, 7, 6, 4) under the notes. The Bass part is written in bass clef and includes fret numbers (2, 4) under the notes. The Drums part is written in bass clef and includes drum notation (x, y, z) under the notes. The score is for a full band arrangement, including vocal, guitar, bass, and drums.

**Vocal** C# D

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

13

**Vocal** A Bm

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: G, F#m

Notation: H.C., vib., - (8va), 21 22 22 22 21 21 (21), 17 14 15 17 17 14 15, 0 2 3 5 0 2 3, 2, 2, 3, 0 2 3 0 0 2 3

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chord: F#m

Notation: L15 va bassa < Synth >, Pick Scratch

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

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Drums

Vocal

Other

Guitar I

Guitar II

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Drums

Vocal

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Guitar I

Guitar II

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Vocal

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Guitar I

Guitar II

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Vocal

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Guitar I

Guitar II

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Vocal

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Guitar I

Guitar II

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Drums

Vocal

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Guitar I

Guitar II

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Vocal

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Guitar I

Guitar II

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Guitar I

Guitar II

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Guitar I

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Guitar I

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Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Vocal  $F\sharp m$

Don't tell me you love \_\_\_\_\_ me

Other

Guitar I

Guitar II

Bass

Drums

Vocal  $B$   $A$

Don't tell me you love \_\_\_\_\_ me \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

**Vocal** <sup>A</sup>  
Don't tell me you love\_\_\_ me      Don't tell me you love\_\_\_ me      Don't tell me you love\_\_\_

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal** <sup>A</sup> <sup>C</sup> F#m      D      E  
\_\_\_ me love\_\_\_ me love\_\_\_ me, Oh\_\_\_

**Other**  
—(15va bassa)—

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal  
Other  
Guitar I  
Guitar II  
Bass  
Drums  
Vocal  
Other  
Guitar I  
Guitar II  
Bass  
Drums

Vocal: C# D A Bm G

Don't tell me you love \_

Other: [Chords: C#m, D, A, Bm, G]

Guitar I: [Fingering: 6, 7, 5, 5, 8] tr. [trills]

Guitar II: [Fingering: 2, 2, 2, 4, 5]

Bass: [Fingering: 4, 4, 0, 0, 2, 2, 3, 3]

Drums: [Rhythm: /, /, /, /, /]

17

Vocal: II F#m D E C#

me Don't tell me you love me Don't tell me

Other: [Chords: F#m, D, E, C#]

Guitar I: 1x Tacet → [Fingering: 4, 2, 4, 2]

Guitar II: [Fingering: 4, 2, 5, 7, 6, 4]

Bass: [Fingering: 2, 2, 0, 0, 2, 2, 4, 4]

Drums: [Rhythm: /, /, /, /]

**Vocal**

D A B 2<sup>v</sup> 1. G

I don't want to know Don't tell me you love

**Other**

**Guitar I**

P+H (1x Tacet) P+H

2 0 2 0 3 2 0 2 0 3

**Guitar II**

5 5 4 5

**Bass**

0 0 2 2 3 3

**Drums**

18

**Vocal**

2. G I F#m D E

**Other**

**Guitar I**

vib. vib.

5 5 5 5 3 3 3 3 3 9 9 9 9 9

**Guitar II**

6 6 7 7 7 7 4 4 4 4 4

**Bass**

3 0 2 3 0 3 2 0 2 0 0 2 2 0 2 2

**Drums**



Chord progression: C# D A Bm

**Vocal**: Treble clef, key of D major. Chords: C# (bar 1), D (bar 2), A (bar 3), Bm (bar 4).

**Other**: Treble clef. Chords: C# (bar 1), D (bar 2), A (bar 3), Bm (bar 4).

**Guitar I**: Treble and Bass clefs. Treble: eighth-note patterns. Bass: fret numbers 6, 6, 6, 6, 6 (bar 1); 7, 7, 7, 7, 7 (bar 2); 6, 6, 6, 6, 6, 6, 6, 6 (bar 3); 7, 7, 7, 7, 7 (bar 4).

**Guitar II**: Treble and Bass clefs. Treble: eighth-note patterns. Bass: fret numbers 6, 6, 6, 6, 6 (bar 1); 7, 7, 7, 7, 7 (bar 2); 6, 6, 6, 6, 6, 6, 6, 6 (bar 3); 7, 7, 7, 7, 7, 7, 7 (bar 4).

**Bass**: Bass clef. Fret numbers: 4, 4 (bar 1); 0, 0 (bar 2); 0, 0 (bar 3); 2, 2 (bar 4).

**Drums**: Bass clef. Pattern: % (bar 1), % (bar 2), % (bar 3), % (bar 4).

19

Chord progression: G F#m D E

**Vocal**: Treble clef, key of D major. Chords: G (bar 1), F#m (bar 2), D (bar 3), E (bar 4).

**Other**: Treble clef. Chords: G (bar 1), F#m (bar 2), D (bar 3), E (bar 4).

**Guitar I**: Treble and Bass clefs. Treble: eighth-note patterns, 8va. Bass: fret numbers 17, 19, 19, 21 (bar 1); 17, 16, 14, 17 (15) (bar 2); 19, 17, 16, 19 (17) (bar 3).

**Guitar II**: Treble and Bass clefs. Treble: eighth-note patterns, 8va. Bass: fret numbers 14, 15, 15, 17 (14) (bar 1); 14, 12, 15, 12 (14) (bar 2); 16, 14, 17, 14 (16) (bar 3).

**Bass**: Bass clef. Fret numbers: 3, 3, 3 (bar 1); 2, 2 (bar 2); 0, 0 (bar 3); 2, 2 (bar 4).

**Drums**: Bass clef. Pattern: % (bar 1), % (bar 2), % (bar 3), % (bar 4).

Chord progression: C# D A Bm

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chord progression: G F#m

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal  
Other  
Guitar I  
Guitar II  
Bass  
Drums

# SING ME AWAY

シング・ミー・アウェイ

Words & Music by Jack Blades and Kelly Keagy

1stアルバム、『DAWN PATROL』からの選曲。ツイン・ギター・バンドならではのギター・アレンジが光るナンバーだ。まず、[A]でのギター・リフだが、メインは、基本的にギター1と考えてよいだろう。これに対し、ギター2では、小節頭のコード感とベースのA音をフォローするようなアンサンブルになっている。尚、4小節目のD(on A)というコード・ネームは、キーボードに従って付けたもの。ギター2のプレイを優先するなら、F#m(on A)となる。音の濁りが気になる場合は、ギター2の2弦2fを3fに置き換えるか、キーボードのD音をC#音に変更することによって対処しよう。また、[C]でのバックিংは、ギター1こそ、[A]と同様のプレイだが、ギター2は、ベースのA音をフォローすることに徹しているのが興味深い。恐らく、ヴォーカルのバックでのプレイということを考慮し、ギター・サウンドが厚くなり過ぎることを避

けたのだろう。尚、[A]~[C]でのベースのプレイは、基本的に同じパターンが続くのだが、リハーサル・マーク毎に、ニュアンスの面で若干の変化が付けられている。[A]と[C]は、総ての音符をテヌート気味に、一方、[B]では各小節最後の音符のみテヌート、それ以外をスタッカート気味にプレイすると雰囲気だ。サビの[E]、[F]、そしてエンディングの[G]では、ツイン・ギターのハモリが決め手となる。[F]、[G]でのそれは、いわゆる3度ハモリなのに対し、[E]のアルペジオは、コード・トーンを基本にしたハモリである点を押さえておきたい。[G]のギター・ソロは、ジェフによるプレイ。3小節目の2弦14fのチョーキングは、中指で。また、4小節目、8小節目のフレーズは、ラフに弾かず、きっちりとビートに乗せたプレイを心掛けたい。さほど、速いプレイではないので、焦らずに整然としたピッキングで臨んでみよう。

The musical score is arranged in six staves. The top staff is for the Vocal line, with lyrics 'A A G(onA) A' above it. The second staff is for 'Other' instruments, with a '8va bassa' marking. The third and fourth staves are for Guitar I and Guitar II, respectively, showing complex fretting and picking patterns. The fifth staff is for the Bass line, and the sixth staff is for the Drums, showing a steady rhythmic pattern. The score is in G major (one sharp) and 4/4 time.

Chords: G(onA) D(onA) G A G(onA)

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chords: A G(onA) D(onA) G A

**Vocal**

Some - times I sit  
what do you see

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Vocal: G(onA) A G(onA) D(onA) G A  
 — and I dream — on for hours —  
 — when you look — in the mir - ror  
 Some - times my hours —  
 I see a face —

Other: [Musical staff with notes]

Guitar I: [Musical staff with notes]

Guitar II: [Musical staff with notes]

Bass: [Musical staff with notes]

Drums: [Musical staff with notes]

Vocal: G(onA) A G(onA) D(onA) G  
 — they turn in — to days —  
 — from the past — it's so — clear —

Other: [Musical staff with notes]

Guitar I: [Musical staff with notes]

Guitar II: [Musical staff with notes]

Bass: [Musical staff with notes]

Drums: [Musical staff with notes]

**Vocal** **C** **A** **G(onA)** **A** **G(onA)** **D(onA)** **G**

I dream of a girl — I once knew — as a school - boy  
What do you hear — when I sing — you for - ev - er

**Other**

**Guitar I** **rM7** **M** **rM7** **rM7** **rM7** **rM7** **rM7**

**Guitar II**

**Bass**

**Drums**

**Vocal** **A** **G(onA)** **A**

A She is the one — who could sing me a - way  
song that will last — for a mil - lion years — oh —

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Chord progression: G(onA) D(onA) G(onA) D Dm7

Vocal: oh oh ————— But she is a long ————— ways a - way —————  
But I am a long ————— ways a - way —————

Other: —————

Guitar I: —————

Guitar II: —————

Bass: —————

Drums: —————

Chord progression: D Dm7 G G(onA) E<sup>b</sup> B<sup>b</sup> C

Vocal: and I want to be with ————— her to - day ————— I'll think of a - way ————— I can get back —————

Other: —————

Guitar I: —————

Guitar II: —————

Bass: —————

Drums: —————

Sheet music for a song, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums parts. The music is in 4/4 time and includes various musical notations such as chords, scales, and dynamics.

**First System:**

- Vocal:** oh ——— I'd run all the way — back home — Sing me a - way —
- Other:** Chords: F, C, D, E (marked with a cross and "Straight"), G.
- Guitar I:** Includes "H.C." (Harmonics) and "Arpeggio" markings. Fingering: 10, 10, 10, 10, 9, 9, 7, 11, 11, 8.
- Guitar II:** Includes "H.C." and "Arpeggio" markings. Fingering: 6, 5, 5, 5, 5, 5, 5, 7, 7, 8.
- Bass:** Fingering: 3, 3, 3, 3, 2, 5, 3, 3, 2, 5, 5, 5.
- Drums:** Includes "DS.x" (Double Snare) and "Arpeggio" markings.

**Second System:**

- Vocal:** sing me a - way — oh — Sing me a - way —
- Other:** Chords: D(onG), C(onG), D, D(onF#), G.
- Guitar I:** Fingering: 10, 10, 11, 10, 10, 8, 8, 9, 8, 8, 9, 11, 10, 10, 11, 10, 10, 12, 12, 12, 12, 12.
- Guitar II:** Fingering: 7, 7, 7, 7, 5, 5, 5, 5, 5, 5, 7, 7, 7, 7, 7, 8, 8, 7, 9, 8, 8.
- Bass:** Fingering: 3, 3, 3, 3, 3, 7, 5, 5, 2, 4, 3, 3, 3.
- Drums:** Includes "DS.x" and "Arpeggio" markings.



**Vocal**

D(onG) to C(onG) 1.D A

— sing me a - way — Woo —

**Oher**

**Guitar I**

10 10 10 10 8 8 9 8 8 8 9 11 10 10 11 10 10

—(Arp)<sub>7</sub> Arm. —(Arp)<sub>7</sub> Arm.

**Guitar II**

7 7 7 7 5 5 5 5 5 5 5 7 7 7 7 7 7 7

—(Arp)<sub>7</sub> —(Arp)<sub>7</sub>

**Bass**

3 3 3 3 3 3 3 3 5 5 7 7 5

**Drums**

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a six-piece band, including Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into four measures. The Vocal part features a melodic line with lyrics "A", "G(onA)", "D(onA)", "G", "A", and "G(onA)". The Other part provides harmonic support with chords and a final 4-measure rest. Guitar I and II play intricate melodic and harmonic lines, with Guitar I including fingerings and Guitar II including fret numbers and a "r8va" (retrograde 8va) instruction. The Bass part provides a steady rhythmic foundation with a 5-fret line. The Drums part includes a snare drum pattern and a cymbal crash.

**A** **G (on A)** **H** **G**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**D (on G)** **C (on G)** **D** **D (on F#)** **G**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

D(onG)

C(onG)

D

D(onF#)

G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

30

Coda

D.S.

C(onG)

D

D(onF#)

G

I

G

D(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

oh — I'd run all the way — back home — Sing me a - way — sing me a - way —

—(Arp)—

—(Arp)—

—(Arp)—

Chords: C D D(onF#) G D(onG)

Vocal: sing me a - way - yeah Sing me a - way sing me a -

Other: 4

Guitar I: 4

Guitar II: 4

Bass: 3 3 5 5 2 4 3 3 3 3

Drums: 4

Chords: C D D(onF#) G J G D(onG)

Vocal: - way

Other: 4

Guitar I: 4

Guitar II: 4

Bass: 3 3 3 3 5 5 4 2 5 3 2 3 3 3 3

Drums: 4

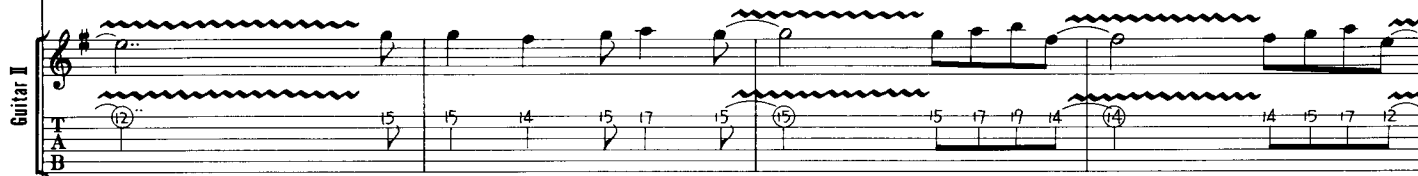
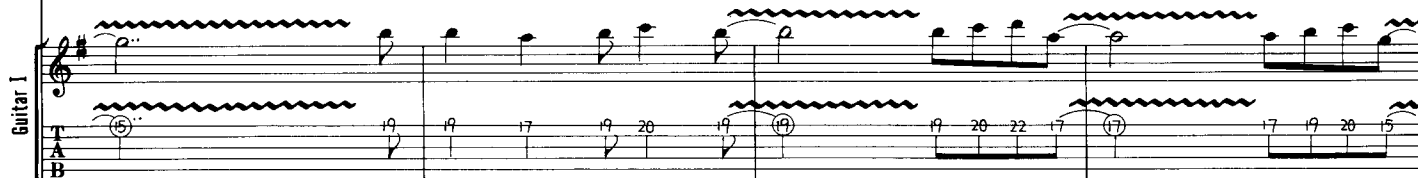
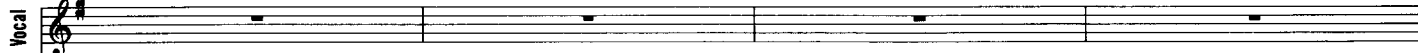
Annotations: r8va, 19 20 22 17 (17) 17 19 20 15, 15 17 19 14 (14) 14 15 17 12

C

D

D(onF#) G

D(onG)

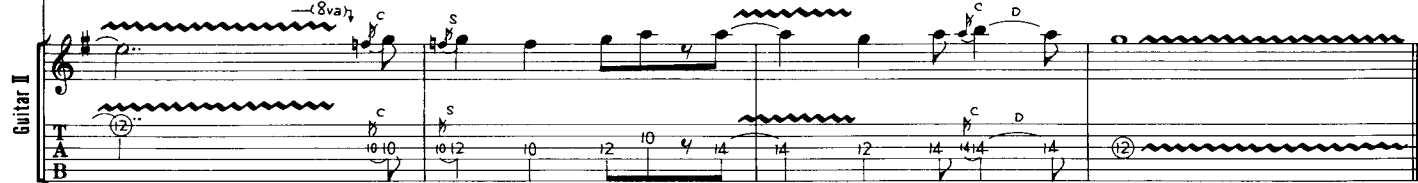
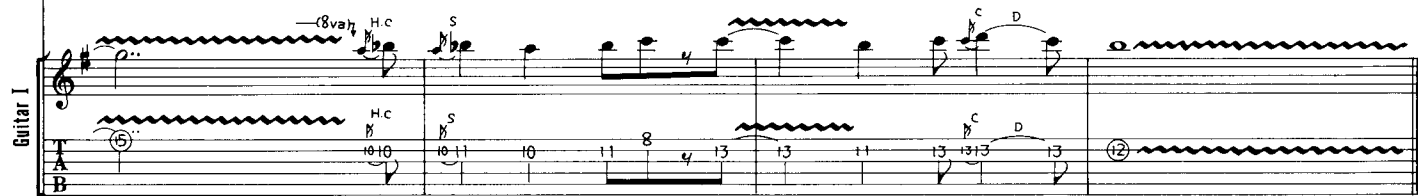
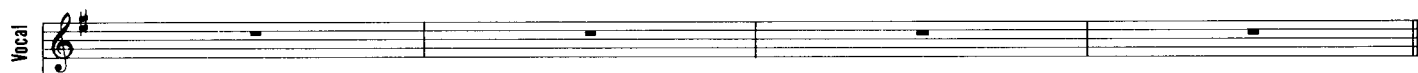


C

E<sup>b</sup>

F

G



# (YOU CAN STILL) ROCK IN AMERICA

ロック・イン・アメリカ

Words & Music by Jack Blades and Brad Gillis

2ndアルバム『MIDNIGHT MADNESS』のトップを飾るこの曲は、彼らの代表曲であるのは勿論のこと、ジェフが8フィンガー奏法を初めて披露した、という点で、ロック・ギター史に残るナンバーでもある。では解説に移ろう。まず、[A]のギター2のリフは、5弦開放と2、3弦による和音の弾き分けがポイントになる。7fを人差指、8fを薬指で押さえるのが妥当かと思うが、その際、人差指の先端で4弦、腹で1弦に触れ、余弦のノイズを防ぐようにしよう。[F]から[G]は、ブラッドによるギター・ソロ。[F]2〜3小節間のアームを用いたフレーズは、タブ譜だけではなく、5線譜もチェックし、音程変化を確認してほしい。また、[G]3小節目のヴィブラートは、いわゆるクリケット奏法。このケースでは、左手でハンマリングするタイミングに合わせて、アームの先端を指でハジくと雰囲気だ。尚、[E]の8小節間は、テンポが1/2になるので、

特にドラマーは、リズム・キープに注意しよう。[H]から[I]は、ジェフによるソロだが、問題は、やはり[I]の8フィンガー、ということになるだろう。1〜4小節間の指使いは、[4f=人差指、7f=小指、12f=人差指、14f=中指、16f=薬指、19f=小指(12f以上は右手)]となる。5小節目以降は、フレーズのパターンにより、[2f=人差指、5f=小指、10f=人差指、12f=中指、14f=薬指、17f=小指(10f以上は右手)]と、[4f=人差指、7f=小指、12f=人差指、14f=中指、16f=薬指、19f=小指(12f以上は右手)]のフィンガリングを使い分けることになる。何はともあれ、右手でのフィンガリングに慣れることが重要。そんなわけで、まずは、比較的易しい1〜4小節間のパターンを繰り返し、右手でのハンマリング、プリングの感覚を身に付けることから始めよう。

The musical score is arranged in six staves. The top staff is for the Vocal line, which is mostly rests with a few notes in the final measure. The 'Other' staff includes an organ part in the final measure. Guitar I and II have complex parts with many notes and fingerings. The Bass staff has a simple line with rests and a few notes. The Drums staff shows a basic drum pattern. The score includes a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as chords, scales, and fingerings.

**A7**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

**B A7**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums



A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A7

E

E7

C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Lit - tle sis - ter by the  
Lit - tle sis - ter makes a

**Score for "The Door" by The Beatles**

**Key:** E7 (Emerson, Lake & Palmer)

**Tempo:** 120 bpm

**Time Signature:** 4/4

**Lyrics:**

re - cord ma - chine \_\_\_\_\_ ti - ny danc - er such a sweet six - teen \_\_\_\_\_ D  
move for the door \_\_\_\_\_ the door squeaks she's on the sec - ond floor \_\_\_\_\_ She's go - in' out she's gon - na  
Her dad - dy wakes "Is eve - ry -

**Instrumentation:**

- Vocal
- Other
- Guitar I
- Guitar II
- Bass
- Drums

**Score Structure:**

The score is divided into four measures, each containing a staff for a different instrument. The first measure is marked with a treble clef and a key signature of one sharp (F#). The second measure is marked with a treble clef and a key signature of one sharp (F#). The third measure is marked with a treble clef and a key signature of one sharp (F#). The fourth measure is marked with a treble clef and a key signature of one sharp (F#).

**Lyrics:**

re - cord ma - chine \_\_\_\_\_ ti - ny danc - er such a sweet six - teen \_\_\_\_\_ D  
move for the door \_\_\_\_\_ the door squeaks she's on the sec - ond floor \_\_\_\_\_ She's go - in' out she's gon - na  
Her dad - dy wakes "Is eve - ry -

The musical score for "Parade" by The Police is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line includes the lyrics: "par - ty to - nite - thing O. K.?" and "she's gon - na shake and make it last her all nite get a - way". The guitar parts (Guitar I and II) feature a repeating rhythm of eighth notes and chords, with specific fretting and picking patterns indicated. The bass line is a simple eighth-note pattern. The drum line consists of a steady eighth-note beat. The score is divided into three measures, with the first two measures containing the vocal and guitar parts, and the third measure containing the bass and drum parts.

**D E**

Vocal

Lit - tle broth - er's got a driv - in' ma - chine \_\_\_\_\_ fast driv - er such a clean ma - chine \_\_\_\_\_  
 Lit - tle broth - er's got it read - y to Roll \_\_\_\_\_ tires burn - ing as they head for the show \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

**C A7**

Vocal

They're goin' out they're gon - na put out the lights \_\_\_\_\_ they're gon-na rock it rock it rock it You can  
 Light it up \_\_\_\_\_ and ture the music on loud \_\_\_\_\_

Other

Guitar I

Guitar II

Bass

Drums

The musical score for "Rock On!" by The Who is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (E, D, G, A7), melodic lines, and rhythmic patterns. The vocal part features the lyrics: "still rock in A - mer - i - ca ah yeah it's al - right You can". The guitar parts include fret numbers and techniques like bends and vibrato. The bass part shows a melodic line with fret numbers. The drums part includes a variety of rhythmic patterns and rests.

The musical score for "Rock On!" by Aerosmith is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score includes lyrics and chord markings (D, G, A7, to). The vocal line features a melodic line with lyrics: "still rock in A - mer - i - ca ah yeah all nite You can". The instrumental staves (Guitar I, Guitar II, Bass) show a consistent rhythmic pattern of eighth notes, with a "4" marking above the staff. The drum line features a complex pattern of eighth and sixteenth notes, with a "D.S.x" marking above the staff.

**Vocal**

D G A 1. E

still rock in A - mer i ca

**Other**

(Organ) Synth

**Guitar I**

2x 2x

8va Harm. Harm.

**Guitar II**

2x 2x

**Bass**

5 5 5 5 2 4 5 5 5 7 7

**Drums**

**Vocal**

E 2. A

**Other**

**Guitar I**

4 2 0 2 3 2 2 0

**Guitar II**

4 2 0 2 3 2 2 0

**Bass**

0 0 0 0 0 0 0 7

**Drums**

Sheet music for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums parts. The key signature is one sharp (F#). The system includes measures for sections A and B, with a boxed 'F' indicating a chord change. The guitar parts include fret numbers and techniques like 'Port. C' and 'Arm. Up'. The bass part includes fret numbers and a '7' indicating a barre. The drums part includes a '4' indicating a four-measure rest.

Sheet music for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums parts. The key signature is one sharp (F#). The system includes measures for sections A and B, with a boxed 'F' indicating a chord change. The guitar parts include fret numbers and techniques like 'Port. C' and 'Arm. Up'. The bass part includes fret numbers and a '7' indicating a barre. The drums part includes a '4' indicating a four-measure rest.

**A** **G B**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm S, P H, 8va Harm., Arm. Return, Arm, 3, (Harm.), Arm. Return

2 0, 2 0, 2

5

41

**A** **B**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

8va, <Noise>, Arm. Down, Arm. Return, P, 15 19 14 17 13 16 12 15 12 14, 3, 3, 3, 12 10 12, 9, 12 10 12

4

4

Score for a musical piece, featuring multiple staves for different instruments and vocals. The score is divided into two main sections, each with a key signature of one sharp (F#).

**Section 1 (Measures 1-17):**

- Vocal:** Features a melodic line with a key signature change to one sharp (F#) at measure 11. Chords A, H, and D are indicated above the staff.
- Other:** Provides a bass line with a key signature change to one sharp (F#) at measure 11. Chords A and D are indicated.
- Guitar I:** Features a complex melodic line with many accidentals and a key signature change to one sharp (F#) at measure 11. Chords A, H, and D are indicated. Fingering numbers (10, 11, 12, 13, 14, 15, 16, 17) are shown below the staff. Arm Up and Arm Down instructions are present.
- Guitar II:** Features a complex melodic line with many accidentals and a key signature change to one sharp (F#) at measure 11. Chords A, H, and D are indicated. Fingering numbers (10, 11, 12, 13, 14, 15, 16, 17) are shown below the staff. Arm Up and Arm Down instructions are present.
- Bass:** Provides a bass line with a key signature change to one sharp (F#) at measure 11. Chords A and D are indicated.
- Drums:** Provides a rhythmic pattern.

**Section 2 (Measures 18-25):**

- Vocal:** Features a melodic line with a key signature change to one sharp (F#) at measure 18. Chords G, A7, and B are indicated above the staff.
- Other:** Provides a bass line with a key signature change to one sharp (F#) at measure 18. Chords G, A7, and B are indicated.
- Guitar I:** Features a complex melodic line with many accidentals and a key signature change to one sharp (F#) at measure 18. Chords G, A7, and B are indicated. Fingering numbers (10, 11, 12, 13, 14, 15, 16, 17) are shown below the staff. Arm Up and Arm Down instructions are present.
- Guitar II:** Features a complex melodic line with many accidentals and a key signature change to one sharp (F#) at measure 18. Chords G, A7, and B are indicated. Fingering numbers (10, 11, 12, 13, 14, 15, 16, 17) are shown below the staff. Arm Up and Arm Down instructions are present.
- Bass:** Provides a bass line with a key signature change to one sharp (F#) at measure 18. Chords G, A7, and B are indicated.
- Drums:** Provides a rhythmic pattern.



A7 B D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: A7 B A7 E

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

Rock in A mer i ca

You can

**E** Rock in A mer i ca

still Rock in A

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**K** **E** Rock in A mer i ca

- mer - i - ca Yeah you can

**Other**

**Guitar I**

**Guitar II**

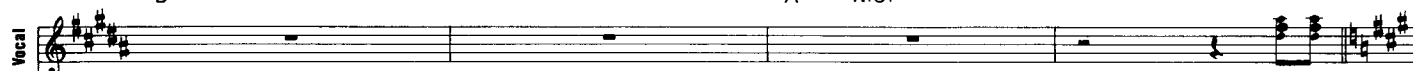
**Bass**

**Drums**

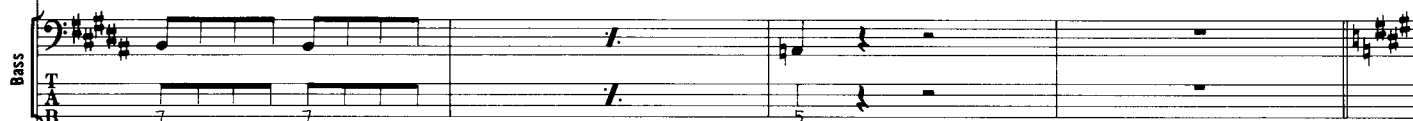
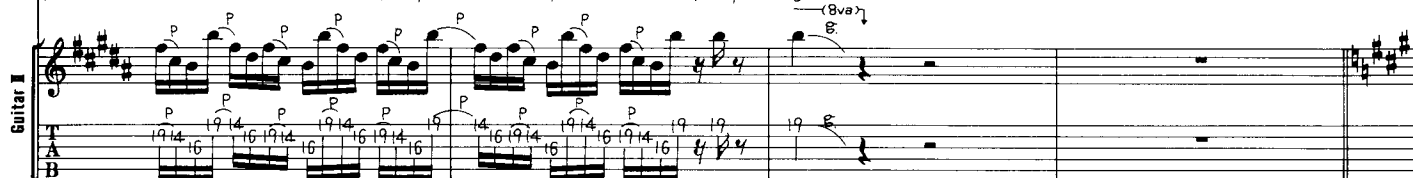
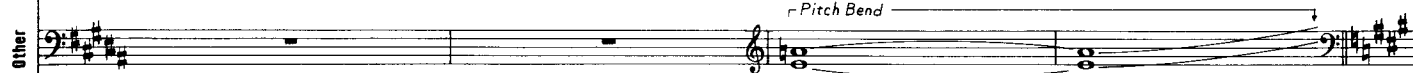


B

A N.C.



You can



D.S.

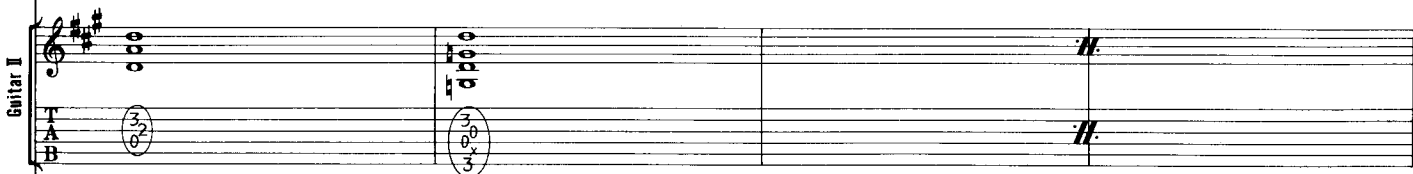
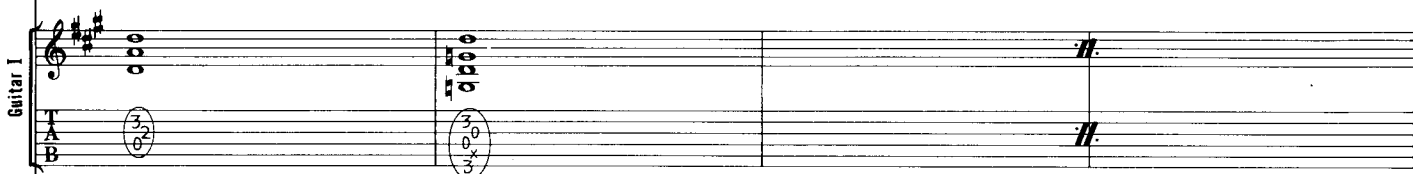
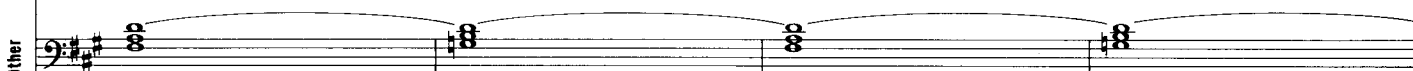
Coda

D

G

D

G



48

**Vocal**

D G

still rock in A - mer i

**Other**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**Vocal**

A7 2x Tacet →

- ca -

**Other**

**Guitar I**

H C D P H C D P

**Guitar II**

**Bass**

**Drums**

**Vocal** A7 1.

**Other**

**Guitar I** 4

**Guitar II** P M M M M C P 3

**Bass** 5 5

**Drums**

**Vocal** 2. A7 G Free Tempo In Tempo N.C. A

**Other**

**Guitar I** 10 9 7 8 8 7 10

**Guitar II** 5 4 0 3 3 3 3 3 5 4 0 3 3 2 0

**Bass** 5 4 0 3 3 3 3 5 4 0 3 3 2 0

**Drums** Adlib

# SISTER CHRISTIAN

シスター・クリスチャン  
Words & Music by Kelly Keagy

アルバム『MIDNIGHT MADNESS』に収録されたこのバラード・ナンバーは、彼らにとって、初めての大ヒット・シングルとなった。ファンなら御存知の通り、バラードばかりを求めるレコード会社との対立が、バンド解散の要因になったわけだが、そういう意味では、その発端を作った曲とも言えるか…。それはさておき、この曲では、ギターよりも、むしろキーボード類がバンド・アンサンブルの要となる。実際の音源には、ピアノの他に、オルガン、ストリングスの3種類のキーボード・パートがダビングされているのだが、その総てを正確に記譜するのは、バンド・スコアのフォーマットでは、ちょっと不可能。ただ、スコア中の[A]~[C]、[J]では、ギター・パートが殆ど休符となるため、これを利用し、ギター・パートの段にオルガン、ストリングスを記譜しておいた。まず、[A]から[C]のピアノだが、この部分では、各音符のサステインに十分注意

したい。サステイン・ペダルを用いる場合は、基本的に左手の符割に合わせるように踏んでみよう。また、弾き始めのテンポにも、十分注意が必要だ。というのも、このテンポ設定を誤ると、[D]になって他の楽器が入ってきた時に、何ともプレイしづらいテンポになってしまからだ。[G]のギター・ソロの出だしは、1オクターヴ上のハーモニクスを狙って出したプレイ。押弦位置の12f上でピッキング・ハーモニクスを出すわけだが、この場合、押弦位置が14fなので、ピッキング位置は26f上…、つまり、フレットの無い位置となる。ノーマルなストラトなら、フロントP.U.より約1cmほどリア寄りか、ハーモニクス・ポイントになるはずだ。また、[H]1~2小節目の18f、21fは右手で押弦するプレイ。尚、18f、21fを押弦中に掛けるヴィブラートは、左手主体で行なった方がピッチも安定すると思う。

50

The musical score is arranged for a six-piece band. The staves from top to bottom are: Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature has one sharp (F#) and the time signature is 4/4. The first four measures of the score are marked with the chords C, F, G, and C. The Keyboard part begins with a piano introduction marked '<Piano>'.



**Vocal**  
 F                      Em                      Dm                      F(mG)                      B                      C                      F                      G  
 Sis - ter Chris - tian oh the time has come  
 Babe you know you're grow - ing up so fast

**Guitar I**  
 rlx Tacet  
 rlx Tacet  
 (5 3)

**Guitar II**  
 rlx Tacet  
 rlx Tacet  
 (5 3)

**Keyboard**  
 rlx Tacet

**Bass**  
 rlx Tacet  
 rlx Tacet  
 (3 3 3 3 0 2)

**Drums**  
 rlx Tacet

and you know that you're the mom-my's wor - ry - ing that on - ly one last to say \_\_\_\_\_ O. K. \_\_\_\_\_ let's play \_\_\_\_\_

**Vocal**

C F G C F G

Where you go - ing what you look - ing for \_\_\_\_\_ you know those boys don't want to play no more with you -  
 Sis - ter Chris - tian there's so much in life \_\_\_\_\_ don't you give it up be - fore your time is due -

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

**Vocal**

F Em Dm Dm7 (on G) C

\_\_\_\_\_ it's true \_\_\_\_\_ it's true \_\_\_\_\_

**Guitar I**

*(Synth Strings)*

**Guitar II**

*(Organ)*

**Keyboard**

*(Organ)*

*Piano, 8va bassa*

**Bass**

*(1x Tacet)*

*(1x Tacet)*

**Drums**

*(1x Tacet)*

*2x*

Vocal

F (on C) G (on C) C F (on C) G (on C)

— yeah — You're

Guitar I

Guitar II

Keyboard

Bass

Drums

DS.x Straight

Vocal

C F C

1. D.S.) mo - tor - ing what's your price for flight in  
2. mo - tor - ing what's your price for flight you're

Guitar I

Guitar II

Keyboard

Bass

Drums

54

**Vocal**

F B<sup>b</sup> C F

find - ing - mis - ter right - sight you'll be al - right to - night -  
got him in your sight and driv - ing thru the

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

**Vocal**

1. B<sup>b</sup> F (on A) G 2. B<sup>b</sup>

night

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

F (onA) B $\flat$  F (onA) B $\flat$  F (onA) B $\flat$  C F

You're mo - tor - ing what's your price for flight—

Guitar I, II, Keyboard, Bass, Drums

C F B $\flat$  C

in find - ing — mis - ter right — you'll you'll

Guitar I, II, Keyboard, Bass, Drums

**Vocal**

F B<sup>b</sup> to F F(onA) G

be al - right to night to-night

be al - right right to-night

**Guitar I**

T A B

3 5 3 5 3 0

3 0 1 0 0 3

**Guitar II**

T A B

3 5 3 5 3 0

3 0 1 0 0 3

**Keyboard**

**Bass**

T A B

3 5 7 8 7 5

**Drums**

G F G(onF) F

**Vocal**

**Guitar I**

Ph Arm

Ph Arm

Arm Up

Arm Up

P

Arm Return

Arm Return

Feedback

Feedback

Arm

Arm

Arm

**Guitar II**

T A B

**Keyboard**

<Synth Strings>

8va bassa

8va bassa

**Bass**

T A B

8 8 8 8

**Drums**

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, keyboard, bass, and drums. The score is divided into three measures, each with a chord symbol above it: G(mF), F, and G(mF). The guitar part is written for two guitars, with detailed fretting and picking notation. The keyboard part features a melodic line in the right hand and a bass line in the left hand. The bass and drums parts are also included, with the drums part showing a simple rhythmic pattern.

**Chord Symbols:** G(mF), F, G(mF)

**Instrument Parts:** Vocal, Guitar I, Guitar II, Keyboard, Bass, Drums

**Measure 1:** G(mF)

**Measure 2:** F

**Measure 3:** G(mF)

[illegible]

B<sup>b</sup>(onD)

G

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

D.S.

58

Coda

B<sup>b</sup> F(onA) G C F(onC)

(8va)

(8va)

(16va bassa)

(8va bassa)

(Synth Strings)

15 20 19 18 20 20 20 12 14 12 14 12 14 12 12 13 13 12 15 13 17 15 19 17 15 18 17 20 19 17 20 18 22

3 3 0 0 3 3

5 5 5 5 5 5 3 3

7 7 5 3 3

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

59

Coda

B<sup>b</sup> F(onA) G C F(onC)

5 5 3 5 5 3 5 5 3

7 7 5 3 3

3 3



C F(mC) C

Vocal

Sis - ter Chris - tian oh the

Guitar I

Guitar II

Keyboard

Bass

Drums

*<Piano>*

(8va bassa)

(8va bassa)

F G C F G F

Vocal

time has come and you know that you're the on - ly - one to say

Guitar I

Guitar II

Keyboard

Bass

Drums

D P

D P

Em Dm Dm7 (or G) C F (or C) C

Vocal

O — K — — — — — but you're mo-tor — ing — — — — — you're — — — — —

< Synth. Strings >

< Organ >

Keyboard

Bass

Drums

60

F (or C) C F G C

Vocal

— — — — — mo — — — — — tor — ing — — — — —

Guitar I

Guitar II

Keyboard

Bass

Drums

# SENTIMENTAL STREET

センチメンタル・ストリート

Words & Music by Jack Blades and Alan Fitzgerald

3rdアルバム『7 WISHES』に収録された、美しいメロディー、コード進行が印象的なナンバー。また、フロイドローズのアーム・ユニットを巧みに使いこなしたブラッドのソロ・プレイも秀逸だ。では、解説に移ろう。まず、[A]だが、スコア通りにプレイした場合、ギターとシンセの音量バランスによっては、多少音が濁って聴こえるかもしれない。その場合は、ギターの4弦5fを省いてしまえば、すっきりしたサウンドになるはずだ。[B]、[C]では、エレピが、バックイングのメインとなる。メリハリの効いたプレイにするためにも、各小節、1拍目頭と2拍目裏にアクセントを置くことを意識してみよう。尚、[C]でのテンポの取り方を、1×と2×とで変えている点も、アレンジ上のポイントとして押さえておこう。[D]の最終小節は、必要以上に変拍子を意識しなくともOK。通常の4/4に半拍分加えただけ、と捉えてプレイしよう。[E]のギター・

ソロは、とにかくアームを絡めたプレイが決め手になる。4小節目のアーム・ダウンは、左手でヴィブラートを掛けながら行なったもの。これによって、通常のアーム・ダウンより、複雑な音程変化が得られるわけだ。次の5～6小節間は、アーム・アップがポイント。2弦8fのG音をアーム・アップでA音までピッチを上げ、その状態をキープしたまま、11fへハンマリング&プリング。その後、素早くアームをリターンし、再び、同じ動作を繰り返す…、というプレイ。アーム・アップで正確なピッチを捉えられるかが、勝負の分かれ目だ。また、[F]最終小節のハーモニクスを絡めたプレイは、3弦3fのややブリッジ寄りで得られるハーモニクス(D音)を、2音半もアーム・アップするという荒技!? 先の5～6小節間以上に、正確なアーム・アップが要求されるプレイだ。

The musical score is arranged for six parts: Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into six measures, each with a specific chord or instruction above it: N.C. [A], F add9 (onC), F<sup>(9)</sup> sus4 (onC), F add9 (onC), and F<sup>(9)</sup> sus4 (onC). The Vocal part consists of a single note in the first measure. Guitar I and II parts show various fretting techniques, including natural harmonics and specific fret numbers (e.g., 5, 10). The Keyboard part includes a synth line in the first measure. The Bass part features a melodic line with triplets and specific fret numbers (e.g., 10). The Drums part provides a rhythmic foundation with various drum notations.

Fadd9(onC)

F<sup>(9)</sup><sub>sus4</sub>(onC)

Fadd9(onC)

F<sup>(9)</sup><sub>sus4</sub>  
(onC) Cadd9

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

Cadd9

Am

G(onB)

C

Vocal

Guitar I

Guitar II

Keyboard

Bass

Drums

Saw you walk - ing out on Sen - ti - men - tal Street what - 'cha  
Saw you danc - ing out at Mad - ame Wong's Two you did those

Arpeggio, 1x Tacet →

Arpeggio, 1x Tacet →

8va bassa →

<E. Piano>

8va bassa →

1x Tacet →

1x Tacet →

1x Tacet →

2x

1x Tacet →

Chords: Dm Gsus4 G Am G(onB) C

Vocal: do - ing out there who ya try - ing to be I know what you're think - ing 'cause I've been there my - self I've been same two steps that I taught you back in June Heard you dined last night at Con - te Ra - zor's Ca - fe did you

Guitar I: 0 2 3 1 0 3 2 3 3 0 0 0 3 3 0 0

Guitar II: (Empty staff)

Keyboard: (Chords and arpeggios)

Bass: 7 5 0 2 2 2 3 0 3

Drums: (Rhythmic notation)

Chords: Dm F(onG) G Am G(onB)

Vocal: kicked so ma - ny times I don't know noth - ing else Still I no - ticed your ur - gen - cy and get your fill did you think you had to pay Still I no - ticed your ur - gen - cy and

Guitar I: (4 bars of silence) (1x Tacet) (4 bars of silence) (1x Tacet)

Guitar II: (Empty staff)

Keyboard: (Chords and arpeggios)

Bass: 5 3 3 3 4 (4) 0 2 2 2

Drums: (Rhythmic notation)

**C** **Dm** **Gsus4** **G**

**Vocal**  
 rec - og - nized the flair that ya got sure from chas - ing all those East coast dares (and) I've  
 rec - og - nized the pain and I'm sure it's the same you feel a - gain and a gain and I

**Guitar I**  
 3 2 0 1 0 2 0 2 3 1 0 3 2 3 3 0 0 0 3 3 0 0

**Guitar II**

**Keyboard**

**Bass**  
 2x (5) 2x (3) 3 3 3 7 6 7 2x (5) 2x (3) 5 5 5 5 2x (5) 2x (3) 3 3 3 3 2x (3) 2x (3) 3 3 3 3

**Drums**  
 2x 2x 2x 2x

**Am** **G(onB)** **C** **Dm**

**Vocal**  
 seen it be - fore it hap - pens time and a - gain all cut up in - side yet you're  
 wish I could get us that sec - ond chance but you hav - ing too much fun with your

**Guitar I**  
 0 2 2 0 0 2 3 2 0 0 1 0 2 0 2 3 1 0 3 2 3

**Guitar II**  
 M M 5 5 5 5 6

**Keyboard**  
 1x Tacet

**Bass**  
 2x (4) 2x (5) 0 5 2 2 3 2 2x (3) 2x (3) 3 3 3 3 7 7 7 7 7 2x (5) 2x (5) 5 5 5 5

**Drums**  
 2x 2x 2x 2x

**Vocal**

F G C F C

caught in a spin Out on Sen - ti - men - tal Street in the Av - e - nues take a  
sud - den ro - mance

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

—(1xTacet)—

**Vocal**

Dm F G C F

good hard look their ain't noth - ing ev - er new Out on Sen - ti - men - tal Street in the Av -

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

66

Vocal

F C Dm 1. F G

- e - nues will you ev - er find — out guess I'll leave it — up to you —

Guitar I

Guitar II

Keyboard

Bass

Drums

Vocal

E Fadd9 (onC) F<sup>(9)</sup> sus4 (onC) Fadd9 (onC) F<sup>(9)</sup> sus4 (onC) Cadd9

Guitar I

Guitar II

Keyboard

Bass

Drums



**Vocal**

Cadd9 | 2.F G F G

leave it up to you

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

**Vocal**

C G(mB) Am F G

**Guitar I**

**Guitar II**

**Keyboard**

**Bass**

**Drums**

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece, divided into three 4-measure sections. The key signature is one flat (Bb), and the time signature is 4/4. The score includes parts for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums.

**Chord Progression:** The chords are C, G(maj7), Am, and Bb, which are indicated above the staff lines.

**Guitar I:** The guitar I part is mostly silent, with a few notes in the first measure.

**Guitar II:** The guitar II part is the main melodic line. It starts with a C major chord, followed by a G(maj7) chord, and then an Am chord. The melody is played in a descending sequence, with a Bb note in the final measure.

**Keyboard:** The keyboard part provides harmonic support, playing chords and single notes that complement the guitar and vocal lines.

**Bass:** The bass part provides a steady, rhythmic foundation, playing a simple line that follows the chord progression.

**Drums:** The drums provide a steady, rhythmic foundation, playing a simple pattern that follows the chord progression.

**Lyrics:** The lyrics are "The Sound of Silence" by Simon & Garfunkel.

B $\flat$  G Am G(mB) C

Vocal

Out on Sen - ti - men - tal Street in the Av -

Guitar I

Guitar II

Keyboard

Bass

Drums

PH

U D P

H P

Harm. Arm. Up

Arm. Up

<E. Guitar 3> 1x Tacet

1x Tacet

(Bva Harm)

Harm

C Dm F G

Vocal

- e - nue take a good hard look their ain't noth - ing ev - er new Out on

Guitar I

Guitar II

Keyboard

Bass

Drums

<1x Tacet>

<1x Tacet>

<E. Guitar 3> 2x Tacet

2x Tacet

(M)

(M)

C F (mC) C Dm

Vocal

Sen - ti - men - tal Street in the Av - e - nues will you ev - er find ——— out guess I'll

Guitar I

< E. Guitar 3 > r1x Tacet r8va → D P C D P

Guitar II

— (2x Tacet) —

Keyboard

Bass

Drums

1. F G 2. F G H Am G(mB)

Vocal

leave it ——— up to leave it ——— up to you Saw you walk - ing out on

Guitar I

— (8va) — (1x Tacet) —

Guitar II

< E. Guitar 3 > r8va → Arm Arm D P C Arm Arm D P

Keyboard

Bass

Drums

The musical score is arranged vertically with six staves:

- Vocal**: Features the main melody with lyrics "Sen - ti - men - tal Street what'-cha do - ing out there who ya try - ing to be — Out on Sen - ti - men - tal Street in the Av -". Chord symbols C, Dm, F, G, C, and F(onC) are placed above the staff.
- Guitar I**: Includes standard notation and fret numbers (0, 2, 3). A tablature section shows strings T, A, B with frets 3, 2, 0.
- Guitar II**: Includes standard notation, fret numbers (15, 13, 15, 13, 15), and a circled number 3. Annotations include "Arm. Up" and "(8va)". A tablature section shows strings T, A, B with frets 15, 13, 15, 13, 15.
- Keyboard**: Shows chord voicings and melodic fragments on two staves.
- Bass**: Includes standard notation and fret numbers (3, 3, 3, 3, 3, 7, 5, 5, 5, 5, 0, 3, 3, 3, 3, 3).
- Drums**: Features a rhythmic pattern using diamond-shaped notes.

**Vocal**

- e - nues will you ev - er find — out guess I'll leave it — up to you

**Guitar I**

0 2 3 1 0 3 2 3 2 1 3 0 3 3 0 1 2 2 0 0 1 0

**Guitar II**

3 3 3 7 5 3 5 3 0 2 2 5

**Keyboard**

**Bass**

3 3 3 3 3 7 5 7 7 5 5 5 3 0 2 2 2 3

**Drums**

*F.O.*